FHR
ZRL
Cellar
Sessions

1 **Georges BOULANGER** (1893–1958)
Tokay (1938) [2:38]

2 **Taylor SWIFT** (b. 1989) / **Abe Schwartz** (1881–1963)
Shake it Off (2014) / Lebedik un Freylach (Lively and Happy) (1920s) [4:56]

3 **Aurel GORE** (1928–1989)
Horă din Budeşti (Dance from Budeşti) (1967) [4:18]

4 **Donna SUMMER** (1948–2012)
I Feel Love (1977) [5:34]

5 **Johann Sebastian BACH** (1685–1750)
Violin Sonata No. 1 in G minor, BWV 1001: IV. Presto (1720) [4:01]

6 **Jay GORNEY** (1896–1990)
Brother can you spare a dime? (1932) [4:56]

7 **Francisco CAVEZ** (fl. mid-20th cent)
Tamboo (1951) [4:20]

8 **Franz SCHUBERT** (1833–1897)
Piano Trio No. 3 in E flat major: II. Andante con moto (1827) [9:24]

9 **SOLANGE** (b. 1986)
Scales (2016) [2:32]

10 **Miska BORZÓ** (1800–1864)
Isteni Csárdás (Divine Tavern Csárdás) (c. 1848) [3:44]

11 **Georges BOULANGER** (1893–1958)
Boulevard Boulanger (Afrika) (c. 1938) [4:34]

12 **Helmut RITTER** (1907–1988)
Rote Rosen (Red Roses) (c. 1938) [3:35]

Total Timing: [55:03]

ZRI
Ben Harlan *clarinet, bass clarinet*
Max Baillie *violin*
Matthew Sharp *cello, baritone*
Jon Banks *accordion*
Iris Pissaride *santouri*

All tracks arranged by ZRI

Recorded at Childwickbury Manor House, Hertfordshire, UK, 15–18 February, 2020
Produced and engineered by **Oscar Torres**
24bit 96kHz high resolution recording, editing and mastering

Artwork and design by **Dave McKean**

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Cellar Sessions

For nearly a hundred years, the doors of the famous Red Hedgehog coffee house (Zum Roten Igel) opened onto the very heart of Viennese musical life. The Gesellschaft der Musikfreunde established the city's first public concert hall there, hosting regular premières by Beethoven, and then Schubert, who even lived next door at one point. As if that wasn't enough, the complex of buildings included a bar at the back with a vaulted cellar that later became Brahms's favourite haunt, where patrons caroused and who knows what kind of musical activities went on after hours.

The original building was demolished in 1906, but the spirit of the great composers feeding off the soundscape of a dynamic and cosmopolitan urban culture lives on in ZRI. Schubert and Brahms were both fascinated by Hungarian 'Gypsy-band' music and it became as fashionable as the waltz in Vienna, with one of the tunes included here still a concert favourite even now in an arrangement by Brahms. Bach may never have been to the city but some of his music must surely have been performed at the Igel and his ghost presided over the whole tradition.

And this recording celebrates ghosts from the future too. American tunes were being played in Vienna even in Brahms's time, and once the first recordings started to arrive the jazz influence on improvising Hungarian bands and artists such as Georges Boulanger was immediate. The transatlantic flavour of *Horă din Budeşti* and *Tamboo* owes much to this uniquely Viennese melting pot and, if the *Igel* still stood, the fusion of old-world instruments with contemporary songs by Donna Summer, Solange and Taylor Swift would not be out of place.

1 **Boulanger: Tokay** (1938)
A storming Boulanger classic, named after a sweet Hungarian wine that just happened to be Brahms's favourite – a barrel of it was kept especially for him at Zum Roten Igel restaurant. With its Romanian inflections and just a hint of American jazz in the song structure, *Tokay* perfectly encapsulates the musical melting pot of 1930s Vienna.

2 **Swift: Shake it Off** (2014)
Our homage to one of the great contemporary songwriters and performers and a joyous celebration of life and music from her fifth album, coupled with the klezmer tune *Lebedik un Freylach* recorded in the 1920s. Two fabulous melodies that have both resounded in Vienna in different eras, joined together for the first time.

3 **Gore: Horă din Budeşti** (1967)
Gore was a violinist from a musical family in Bucharest, who originally started playing in his father's band. After working for the state theatre in Giulești, he formed his own band in

1953 and in the 1960s recorded *Horă din Budeşti* (Dance from Budesti) for the Romanian national label Electrecord.

4 **Summer: I Feel Love** (1977)
An icon of its era and a pioneering synth-driven classic that was almost uncannily prescient of how popular music was to develop. It is now nearly 50 years old though, and going back another 50 years from then takes us to the 1920s. This piece of dynamic futurism is a fascinating stepping stone which links the present era with that of Boulanger and Gore.

5 **J.S. Bach: Violin Sonata No. 1 in G minor, BWV 1001: IV. Presto** (1720)
Bach's monumental *Sonatas* are not only the bedrock of the solo violin repertory but have also been arranged for all sorts of other instruments, from banjo and mandolin to full orchestra. They remained as an autograph score in Bach's lifetime but were championed by the Hungarian violinist Joseph Joachim, a close collaborator of Brahms and so doubtless no stranger to Zum Roten Igel.

6 **Gorney: Brother can you spare a dime?** (1932)
With its searing words by Yip Harburg, this song leapt out of its original home in the musical revue *Americana* to become one of the most famous songs of its era, with later covers by Bing Crosby, Al Jolson and Tom Waits, to name but a few. The setting in the Great Depression is indeed American, but poverty and social unrest were very much part of a Vienna that had leapt from being an ancient walled city to a sprawling metropolis in just a few decades.

7 **Cavez: Tamboo** (1951)
Another example of an influence from across the Atlantic, this time evoking South America, although the piece was widely recorded in the United States too, as well as by European 'Gypsy Jazz' artists such as accordionist Jo Privat.

8 **Schubert: Piano Trio No. 3 in E flat major: II. Andante con moto** (1827)
Not only did Schubert live next door to 'Zum Rothen Igel' in 1827, but many of his best known compositions were premièred there. His interest in Hungarian traditional music is well known and attested explicitly in many of his compositions: one group of his friends even nicknamed him the 'Knight of the Cimbalom', our cue for the solo introduction that opens this arrangement.

9 **Solange: Scales** (2016)
The youngest of all the composers featured here. *Scales* was originally composed as a song for Solange's 2016 album *A Seat at the Table*, but its long delicate sinuous melody and labyrinthine harmonies make it an ideal instrumental piece.

10 **Borzó: Isteni Csárdás** (c. 1848)
Now much better known in Brahms's arrangement as his first *Hungarian Dance*, Borzó's melody seems itself indebted to an older Hungarian song, *Maros vize folyik csendesen*. A number of other 19th-century Hungarian arrangements, before and

after, carry different attributions again, for example to Ferencz Sárközy, or else present the melody as simply ‘traditional’; before the establishment of modern copyright practices, concepts of musical ownership could be nuanced and short-lived.

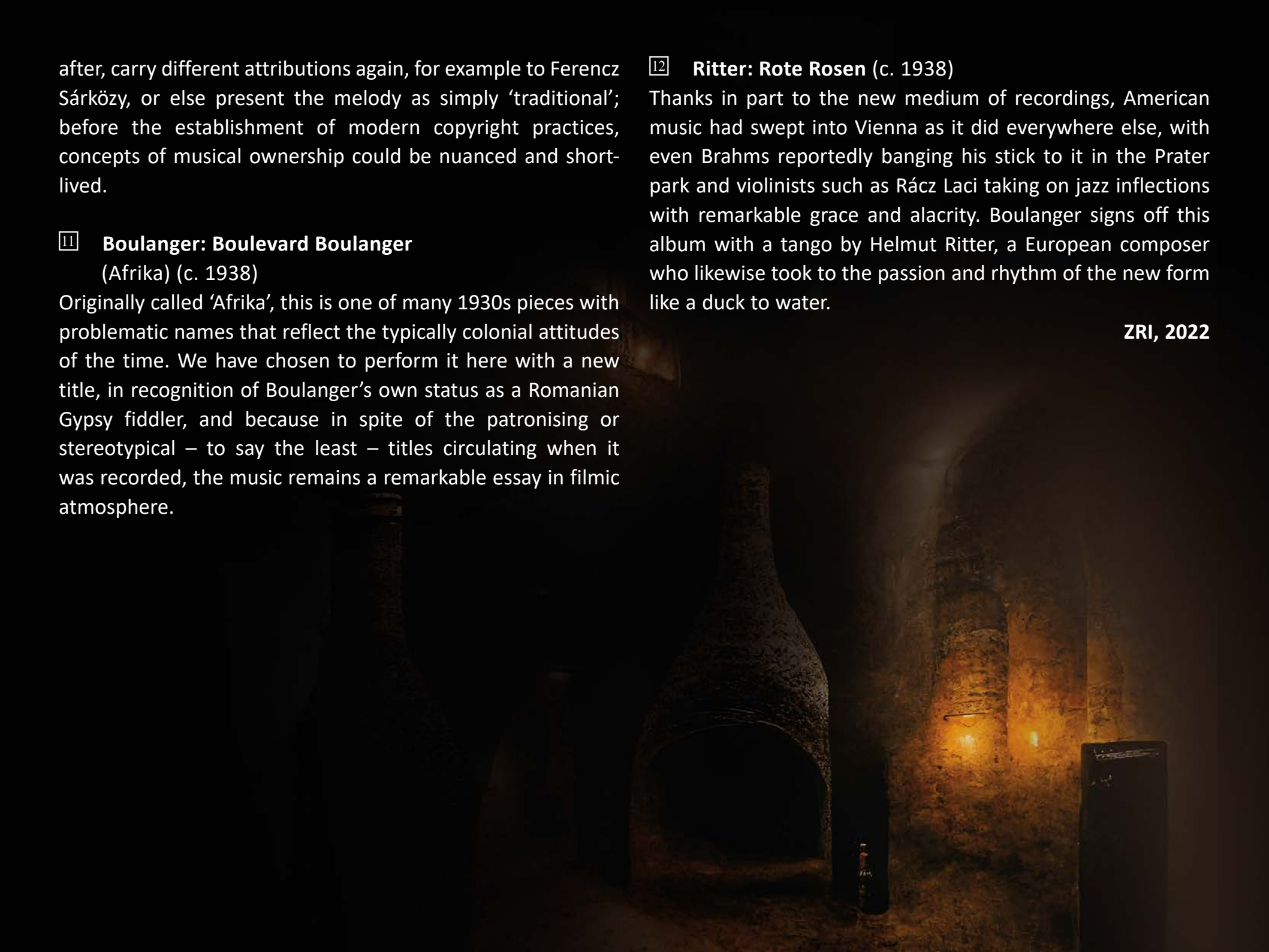
11 **Boulanger: Boulevard Boulanger** (Afrika) (c. 1938)

Originally called ‘Afrika’, this is one of many 1930s pieces with problematic names that reflect the typically colonial attitudes of the time. We have chosen to perform it here with a new title, in recognition of Boulanger’s own status as a Romanian Gypsy fiddler, and because in spite of the patronising or stereotypical – to say the least – titles circulating when it was recorded, the music remains a remarkable essay in filmic atmosphere.

12 **Ritter: Rote Rosen** (c. 1938)

Thanks in part to the new medium of recordings, American music had swept into Vienna as it did everywhere else, with even Brahms reportedly banging his stick to it in the Prater park and violinists such as Rácz Laci taking on jazz inflections with remarkable grace and alacrity. Boulanger signs off this album with a tango by Helmut Ritter, a European composer who likewise took to the passion and rhythm of the new form like a duck to water.

ZRI, 2022

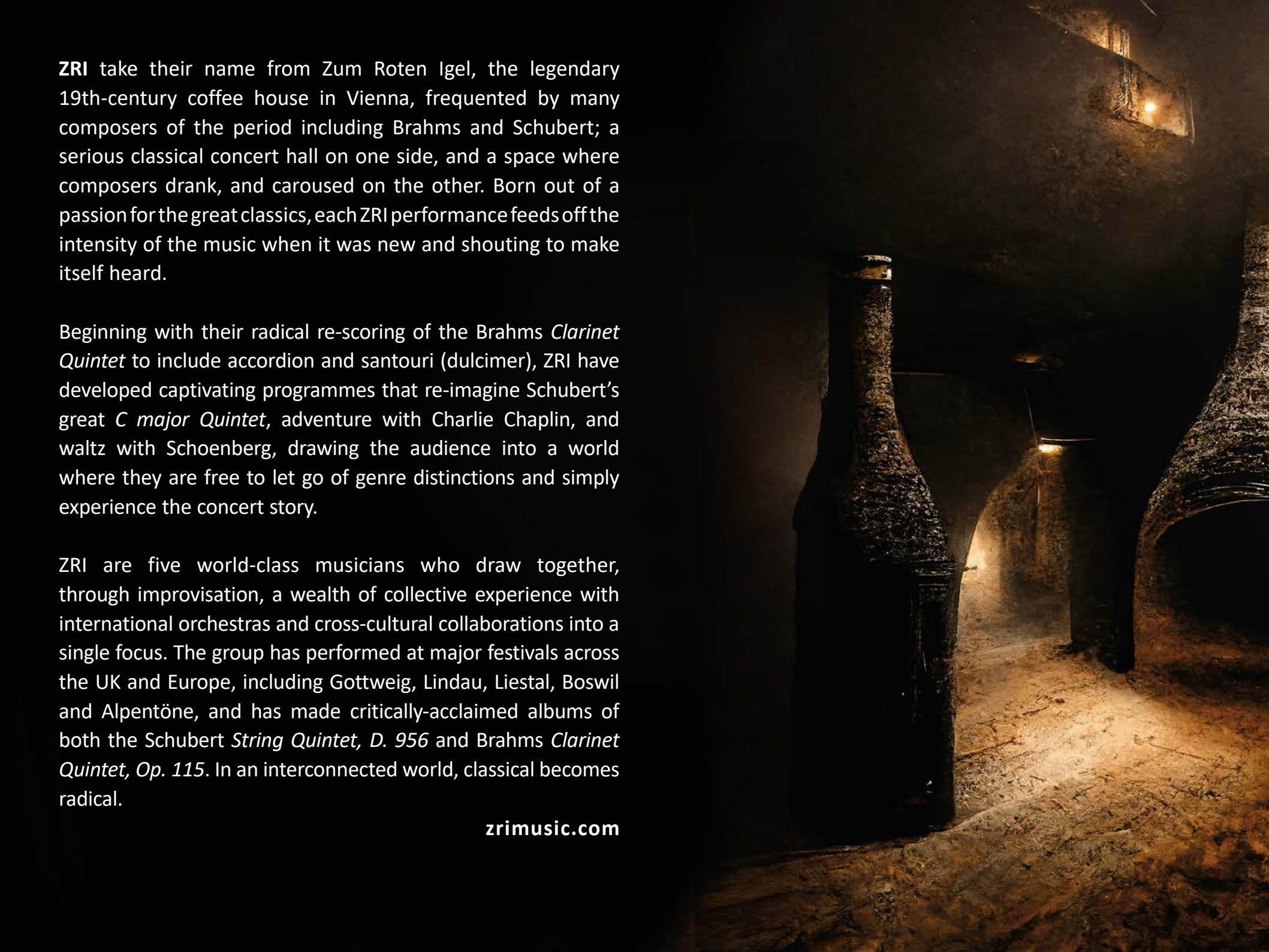


ZRI take their name from Zum Roten Igel, the legendary 19th-century coffee house in Vienna, frequented by many composers of the period including Brahms and Schubert; a serious classical concert hall on one side, and a space where composers drank, and caroused on the other. Born out of a passion for the great classics, each ZRI performance feeds off the intensity of the music when it was new and shouting to make itself heard.

Beginning with their radical re-scoring of the Brahms *Clarinet Quintet* to include accordion and santouri (dulcimer), ZRI have developed captivating programmes that re-imagine Schubert's great *C major Quintet*, adventure with Charlie Chaplin, and waltz with Schoenberg, drawing the audience into a world where they are free to let go of genre distinctions and simply experience the concert story.

ZRI are five world-class musicians who draw together, through improvisation, a wealth of collective experience with international orchestras and cross-cultural collaborations into a single focus. The group has performed at major festivals across the UK and Europe, including Gottweig, Lindau, Liestal, Boswil and Alpentöne, and has made critically-acclaimed albums of both the Schubert *String Quintet, D. 956* and Brahms *Clarinet Quintet, Op. 115*. In an interconnected world, classical becomes radical.

zrimusic.com



ZRI

ZRI is led by clarinet virtuoso and composer **Ben Harlan**. After completing his training at The Guildhall School of Music and Drama, he joined the internationally renowned Jewish music ensemble The Burning Bush. He has also worked as a composer and performer with theatre companies Wonderful Beast and The wLittle Angel Marionette Theatre. Harlan has recorded as a soloist for many film scores and featured as the on-screen clarinettist in Polanski's *The Pianist*.

Violinist **Max Baillie** began with the violin aged five, following the musical family tradition. From early on he was drawn to diverse influences and has since appeared on stages from Carnegie Hall to the Glastonbury Festival, from Mali to Moscow and has joined forces with artists from guitar maestro John Williams to vocalists Bobby McFerrin and Björk. As well as ZRI, Baillie is also a member of Baroque-Folk group Lodestar Trio and experimental electronic duo Sonnen.

maxbaillie.com

Matthew Sharp – 'virtuoso of the arts' (*The Times*) – performs worldwide as solo cellist, baritone and director, from Glastonbury to Glyndebourne, Sydney Opera House to The Knitting Factory, and solo appearances with major symphony orchestras to major opera houses. Sharp's own music and theatre works have toured to leading festivals globally. He has given over 60 world premières by composers from all walks of music and recorded for labels such as Sony, EMI, Decca, Naxos, Somm, NMC and Avie.

matthewsharp.net

Jon Banks has recorded and toured worldwide with The Burning Bush, Dufay Collective, and Jocelyn Pook Ensemble, including current festivals in Uzbekistan with Iranian master percussionist Fariborz Kiani. Publications include a chapter for the *Cambridge History of Musical Performance*, articles for *Early Music* and *Music & Letters*, and he is currently writing on the lives and earliest recordings of Hungarian bands in 19th-century Vienna.

Iris Pissaride is a Cypriot musician and sociologist. Before picking up the santouri, she studied the viola with a state scholarship and was a member of the Cyprus Youth Symphony Orchestra. She has played the santouri at productions of Shakespeare's Globe Theatre in London, and at various concept-concerts fusing Mediterranean traditional musics with contemporary elements in the UK, the Netherlands, Cyprus and Jordan. She holds degrees in music and in sociology, and is currently a PhD candidate in sociology at the University of Cambridge.

MORESCHI
SCHUBERT